



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

the whole human race is precisely the peculiarity of Sanspair. Like Alceste, he deplores the vices of his time, he finds men for the most part odious, and all contact with them pernicious—but they are his brothers; and, remembering the essential goodness and primitive virtue of man in which the eighteenth century had such touching faith, he gushes with the milk of human kindness. That is his absurdity, his *tic*, his vulnerable side left open to the attacks of the comic spirit. Unfortunately, Destouches does not at heart regard such an attitude as comic, for it is precisely his own; and he could not, like Molière, jest where he loved. In fact, Destouches jested with difficulty at best, and nothing could be less comic than this play built about that most unimposing product of the century, the *homme sensible*.

In the fourth instance, *L'Aimable Vieillard*, he does indeed succeed in being funny, but where he least intends it. Perhaps this fragment should wring tears from the right-minded, but the right-minded are in the minority, and the comic muse has a way of intruding where she has not been asked. This *Aimable Vieillard* is a very advanced school for wives, but what a change has come over the spirit of teacher and pupil since the days of Arnolphe and Agnès! Their respective ages are as sixty-five to twenty, a rather greater difference than in the case of that earlier couple. But what an edifying attitude on the part of both! M. de Boisdoucet-Arnolphe insists that his young wife spend more money, dress better, go about more, and especially frequent the company of young men; Mme. de Boisdoucet-Agnès, on the other hand, prefers plain clothes, abjures the theater, abhors gambling, foreswears the company of her contemporaries, asks nothing but to be allowed to contemplate the virtues of her husband, and to celebrate his charms to her envious friends. Just what was to be made from this situation does not appear, for only the first act was written; but judging from the very many other plays of Destouches we may venture to assert that the result would not have been indistinguishable from Molière.

In these four plays the same change from seventeenth century ideas and ideals can be

noted. It is a change to which Destouches himself had contributed not a little. Destouches is in his own person the *homme sensible* of the century. His equipment for the task of writing comedies is of the slenderest; he had no sense of humor, no wit, no grasp of dramatic situation, no talent for writing dialogue; in a word, he lacks the sense of the theater. On the other hand he has a certain fertility of invention in the way of plots, and an unfailing instinct for the pathetic in any given situation. He is didactic above all things, and his motto is *castigat plorando mores*. What wonder then, that where Molière saw the absurdity of an old or even a middle-aged man's marrying a young girl, Destouches saw the possibility of touching devotion on both sides? Or that where Molière represented a spendthrift son and a rogue of a valet conspiring to cheat a wary and parsimonious father, Destouches gave us the sympathetic father and virtuous valet reclaiming the madcap son through love? Or that finally where Molière laughs sometimes at and sometimes with his misanthrope, sees the comic side of his situation while sharing with him his mockery of men and things, Destouches with his singular man gathers humanity into an all-forgiving embrace, and weeps over it—and preaches to it? The hearty laugh of the great century died away with Dancourt and Regnard, and we must wait for Beaumarchais and his barber to bring it back to the theater: it is not for Destouches to disturb the mournful atmosphere with indecorous mirth.

WALTER PEIRCE.

Yale University.

NOTES ON BYRON

I. DON JUAN

A number of passages in *Don Juan* require annotation even after the admirable editing of Mr. E. H. Coleridge. The following notes are a collection of marginalia jotted down at intervals. The references are to canto, stanza,

and line. To economize space I do not print the passages from the poem.

Dedication, ix. In the fragment of an attack on Southey, in prose, which, written about the time of the Dedication of *Don Juan*, remained unpublished till Mr. Prothero's edition (*Letters and Journals*, VI, 380), occurs the same idea of the "Post obits" granted by an unpopular poet upon posterity (p. 382). Compare Byron's translation of Martial's first epigram (*Poetry*, VII, 74), in which occurs the line "Post-obits rarely reach a poet."

I, xiii, 4. Cf. Chaucer's *Prologue*, line 124 f., and see *Eng. Stud.* xxi, 331.

II, lvi, 7. The name "Tita" was suggested by Byron's Venetian servant, for an account of whom see Money Penny's *Disraeli*, I, 383.

II, lxxxvii, 1 f. Cf. *The Prisoner of Chillon*, line 140 f., and see *Eng. Stud.*, xvii, 175.

II, cxviii, 1. The name "Haidée" Byron apparently got from a Romaic Song that he had translated (*Poetry*, III, 22).

II, clxxiii, 1 f. With this description of the sunset compare *Childe Harold*, IV, xxvii f. See *Eng. Stud.*, xxi, 176. The origin of both these passages is recorded in Lord Broughton's *Recollections of a long life*, II, 77: "Remarked the moon reigning on the right of us, and the Alps still blushing with the blaze of the sunset. The Brenta came down upon us, all purple—a delightful scene which B. has put into 3 stanzas of his *Childe Harold*."

III, lxxxv, 1 f. For a valuable criticism of this passage see Ruskin's *Fiction, Fair and Foul*, III, *Complete Works*, ed. Cook-Wedderburn, xxxiv, 329 f.

III, ci-cvi. With this passage in several details—the Ravenna wood, the Virgin and Child, the tale from Boccaccio, sunset—compare the close of the second canto of Leigh Hunt's *Story of Rimini*, in its original form.

III, ciii, 7. In the *New York Nation* of July, 1911, I printed an inquiry as to the meaning of this line. Two interpretations were sug-

gested. A correspondent signing himself "N." wrote, "I have always regarded 'strike' as the indicative verb, of which 'downcast eyes' is the subject, the sentence, characteristically, being left incomplete." He compared *The Winter's Tale*, V, iii, 100. This explanation is convincing, the more so as it is supported by a line earlier in *Don Juan* (II, i, 7): "I can't describe it, though so much it strike."

III, cv, 5, note. In the passage from Gibbon Mr. Coleridge misprints "lovely" for "lonely," which materially alters the significance of the citation.

IV, iv, 1 f. This, perhaps the most famous saying in the poem, is closely paralleled by a remark of Figaro's, "Je me presse de rire de tout, de peur d'être obligé d'en pleurer" (*Le Barbier de Séville*, I, iii).

IV, ix, 5. This is the one line in the entire poem which does not comport with the rime-scheme.

V, xcii, 7 f. Cf. *The Ode on Venice*, l. 8 f. Cf. also Chaucer's *Prologue*, line 399 f., and Skeat's note (V, 39). See *Eng. Stud.*, xxi, 332.

V, cxlvii, 8, note. Mr. Coleridge here omits, with no indication of the omission, Byron's long note on three errors in Campbell's *British Poets*. This note had appeared in the first edition (p. 217-8) and thereafter. It is an elaboration of the letter to Murray on the subject (*Letters and Journals*, V, 25), but Mr. Prothero makes no allusion to it in his notes.

X, lxxxv f. With this address to Mrs. Fry, the famous prison-visitor, compare Hood's "A Friendly Address to Mrs. Fry in Newgate" (*Poetical Works*, ed. W. Jerrold, 1906, p. 5 f.), which is an expansion, in the same metre and manner, of the idea set forth in Byron's three stanzas:

Come out of Newgate, Mrs. Fry! Repair
Abroad, and find your pupils in the streets.

XIV, xxxix, 3. The allusion is certainly not to the passage from Dryden's Virgil quoted by Mr. Coleridge, but to Pope's *Essay on Criticism*, l. 372.

XIV, lxxv, 8. Mr. Coleridge leaves Byron's vague reference to *La Nouvelle Héloïse* unverified. The famous phrase that Byron quotes is, as a matter of fact, not in *La Nouvelle Héloïse*, but *Les Confessions*, book six. The passage is as follows: "Je commençais alors d'herboriser un peu. En montant et regardant parmi les buissons, je poussai un cri de joie: Ah! voilà de la pervenche! et c'en était en effet." See the context.

XV, ix, 1. There seems to be here a vague reminiscence of Propertius's "Sunt apud infernos tot milia formosarum," etc. (II, xxviii, l. 49 f.).

Two of Byron's references remain unverified. The two quotations from Voltaire in the Preface to Cantos VI, VII, and VIII, have, apparently, not been traced. A search for them through Moland's many volumes would not be worth the trouble, but should any reader happen upon one or both passages, the proper reference might be sent to *Modern Language Notes*. So also in the case of the allusion to Coke on Littleton (XV, lxxxvii), does Byron refer to any single passage of that famous work, and if so, what is the reference?

II. CORRIGENDA IN COLERIDGE'S EDITION OF BYRON

Recent special study of the poetry of Byron has enabled me to gather together the following minute errors in the text and notes of the edition of Mr. E. H. Coleridge. Some of these have been corrected in Mr. Coleridge's later, one-volume issue of the Poems. While all are errors of detail, it may be convenient for students of Byron to have them here noted down. It is to be hoped that a complete revision of the text of the Poems will be undertaken some day, but that time is probably far off. References are to volume and page and lines of poems or plays.

I, 370. Mr. Coleridge fails to note that Byron's note to line 927 of *English Bards and Scotch Reviewers* did not appear in the first

edition. This omission has misled at least one subsequent writer on Byron. See E. C. Mayne's *Byron*, I, 145, text and note 2.—I, 334. An entire line of *English Bards and Scotch Reviewers* (480) is omitted. In correcting this in his one-volume issue Mr. Coleridge has altered and falsified the numbering of the lines of the poem.—I, 352, note 2. For 1813 read 1812. See Poetry VII, 207.—III, 219. On the last line of the page, for *ii* read *11* or *xi*.—IV, 32. On line 20, for "cape" read "hill."—IV, 39. Next to last line of note, for "December" read "January."—IV, 93. Line 242, read "thy" for "the."—V, 18. On line 83, for "sister" read "sister's."—V, 63. Coleridge omits Byron's note to line 145, which was printed in the first edition (p. 88).—V, 196. On the last line of note, for "1891" read "1901."—V, 234. Line 30 is very incorrect, and the ellipsis "purpler it still" (of course a misprint) has puzzled at least one painstaking German editor. There is apparently no reason for rejecting the reading of the first edition (p. 374), "near it still."—V, 279. Line 3, for "November 9" read "November 14."—V, 279. Line 13 from bottom, for "1821" read "1822."—V, 321. For "Adah" read "Anah" throughout footnote. Coleridge repeats Medwin's error.—V, 529. Heading of page, for "III" read "I."—V, 534. Line 94, for "where" read "were."—VI, 129, note 1. Line 1, for "act i" read "act iii."—VI, 134. Stanza clxxxvi, line 8. Supply punctuation at end of line.—VI, 144. Stanza iv, line 8. Add "1," referring to note.—VI, 254. Stanza cxxxi, line 2. Add "1," referring to note.—VI, 379. Note 2, line 3, for "neithe," read "neither."—VII, 270. Line 19, for "v" read "iv."—VII, 270. Line 9 from bottom, for "Wirke" read "Werke."

SAMUEL C. CHEW, JR.

The Hotchkiss School, Lakeville, Conn.